GRAPHIC STORY WORLD THREE · OCTOBER

THE SPIRIT IS BACK!

THE MODERN WORLD Features division of Will Eisner's IPD Publishing Company has just announced *The Spirit Magazine*.

Planned as a bi-monthly, 48-page "regular publication devoted to the best in comic art, past and present," each issue will feature a 16-page section "hopefully in color" that will reprint two of Will Eisner's graphic stories of the Spirit, just as they originally appeared in the 1940's, beginning with the first story. The magazine will also include complete comics stories by outstanding contemporary American and European artists: negotiations are now under way for the American rights to exceptional French and Italian and other foreign graphic stories never before published in English, and it is hoped that new material by American underground as well as "aboveground" artists can be obtained. Editor of *The Spirit Magazine* is Maurice Horn, who has edited several Nostalgia Press editions of classic comic strips, was a co-editor of *A History of the Comic Strip* as well as a major contributor, and is currently responsible for the successful "75 Years of Comics" exhibition at the New York Cultural Center.

It will not be an inexpensive magazine. A cover price of $1.50 is projected, with subscriptions at six issues for $8.00. If all goes well, the first issue will be on sale by January 1972. Distribution arrangements have yet to be completed, but the magazine is expected to be available through bookstores and newsstands. There are also plans to utilize graphic story fandom in a drive to obtain subscriptions, and Modern World Features is now making inquiries among fan dealers and publishers regarding sales and advertising.

UNLIKE HIS contemporaries in the comic books, Will Eisner both owned and controlled the Spirit series, writing and drawing the stories with complete editorial freedom—and some are regarded as classic, among the best of their kind ever created in any medium. On the surface, the tales of the domino-masked crime-fighter appear not too different from those of other fictional mystery characters of the time—but like Dashiell Hammett and Raymond Chandler, Will Eisner transformed the mystery story, and made it something more. "The Spirit" tales are simply told, but incredibly complex—Eisner packed more story into seven pages than most authors can into seventy—and because the tales were aimed toward *all* the readers of the newspapers where they were first published (in a special color comic book section) they are almost uniquely adult.

IN RECENT years, Harvey Comics published two promising—but inadequately packaged—issues of a *Spirit* comic book, and isolated stories have appeared in Harvey Kurtzman's *Help* magazine and Jules Feiffer's *The Great Comic Book Heroes*, but the vast majority of the stories have been unavailable. Whether the series will be as popular today as it once was is a question only *The Spirit Magazine* can answer. The tales belong to their era, and the Spirit himself personified the battered idealism and irony of those years—and the whimsy and excitement of them, too. However, like Humphrey Bogart's film characterizations, the Spirit belongs as much to today as he does to the '40s, and a well-planned, well-produced magazine, integrating "The Spirit," the best of the European graphic story series (several are superb), and new American stories created with the young adult in mind could prove to be the "breakthrough" magazine that the field has needed for so long.

BURROUGHS AT NATIONAL

"THE ON-SALE DATE for our first issue of *Tarzan*," says Carmine Infantino, publisher of National Periodical Publications, "will be February 29th—and our first *Korak* will follow two weeks later."

National has been selected by Edgar Rice Burroughs, Inc. as the U. S. publisher of the comic book adventures of Edgar Rice Burroughs's famous characters. "*Tarzan* will be published twelve times a year, and *Korak* six," according

A typical cover by Lou Fine, from NATIONAL COMICS 21, March, 1942. (From the Rick Durell Collection. © *1941 Comic Magazines, Inc.)*

to Infantino. "*Tarzan* will also feature 'John Carter of Mars,' and the secondary stories in *Korak* will be based on Burroughs's Pellucidar and Venus series—they'll appear in alternate issues."

"Tarzan" will be drawn by Joe Kubert, and his model for Tarzan will be the original newspaper strip characterization by Hal Foster. The opening stories are based directly on the Foster strip, retelling Tarzan's origin just as it appears in *Tarzan of the Apes*. According to Infantino, the actual Foster art will be used. After copies of the panels have been made, Kubert will lay them out for the comic book page, pencilling "bridge" panels wherever necessary for this more extended and dramatic graphic story version. (The original strip was essentially an illustrated story, telling the novel in a highly compressed way, in a series of pictures and typeset captions.) Then, after dialog balloons have been added, Kubert will ink the entire story, following the Foster style. In this way, National and ERB, Inc. hope to capture the full flavor of the extraordinarily successful Foster series, while benefiting to the maximum from the graphic story format and Joe Kubert's outstanding art.

Murphy Anderson will draw "John Carter of Mars," based on *A Princess of Mars*, and like "Tarzan" it is planned as a faithful adaptation of the novel.

About "Korak," Infantino says, "We won't begin with the origin story. Korak is Tarzan's son—but our Tarzan is still too young to have a 17 or 18 year old son. So we'll wait until the Tarzan storyline develops before we attempt to explain Korak's background. The stories *will* take place in Africa, however." "Korak" will be drawn by Frank Thorne—of "Tomahawk"—and written by Len Wein, who will also write the Pellucidar and Venus series for the same magazine. Tony di Zuniga, the fine new National artist—originally from the Philippines—who has attracted so much attention, will draw the Pellucidar series, and Mike Kaluta, whose work is becoming widely known, will draw the Venus tales.

Covers for both magazines will be by Joe Kubert. "Joe has been pulled from his other assignments," says Infantino, "so that Burroughs can be presented in the best possible way. I believe Tarzan can be as popular in comic books as Superman, and we want to do everything to make the magazines a success."

Will other Burroughs stories be adapted to comics? "We're considering it," says Infantino. "They're *all* available to us."

Robert M. Hodes, general manager of ERB, Inc., has seen the Kubert model sheets for the "Tarzan" characters and is delighted with them. "Whenever we've gone back to the original conception of Tarzan and Burroughs's other characters, they have been enormously successful," he says. "In the past, we allowed the films and comics to make changes in the characters. That has ended. From now on, they will be presented in every medium just as Burroughs wrote them."

In addition to the U. S. editions, there will be separate European and Mexican titles, as well. In Europe—the stories will originate in Sweden and France—*Tarzan* will be published twenty-four times a year and *Korak* will be monthly. The Mexican edition of *Tarzan* will be a weekly, reprinting the Kubert series one week, the Mexican version the next, and the French and Swedish stories the following two weeks. Details are still being worked out, and the artists are not yet known. (National is supplying the Hal Foster-based Kubert model sheets to the other publishers, so the characters can be drawn uniformly around the world.) The foreign magazines will be available to U. S. fans, and complete details may be forthcoming around the first of the year.

LOU FINE IS DEAD

LOU FINE, ONE of the greatest artists of the Golden Age of Comic Books, died July 24th of a heart attack. He was 57.

From the first, his drawings were extraordinary. At a time when most comic book art was crude, his work was a lesson in illustration, from his figure-drawings—which were superior to those of most of the leading newspaper strip artists of the time—to his compositions. The covers he drew, first for Fox, and later for Quality, made otherwise undistinguished issues into collector's items. He drew the early episodes of "The Flame," one of the first of the superhero strips, for Fox, and "The Ray" and others for Quality, setting a pace few artists have ever matched.

In the early years, he was associated mainly with Will Eisner's shops (where he also worked on "The Spirit" for a long period). Later, he had his own shop, drawing for E. M. "Busy" Arnold at Quality, and ghosting on newspaper strips, including Frank Tinsley's "Captain Yank." More recently, his "Peter Scratch" private detective strip was syndicated, but although it achieved some popularity, Fine voluntarily discontinued it.

Reportedly, at the time of his death, Lou Fine was about to initiate a "new kind" of newspaper strip, one which would have given him the recognition he truly deserved

When informed of his death, Will Eisner wrote: "Lou Fine was one of

the greatest draftsmen I have ever known. His consummate skill may never be equalled. What can one say at the death of a Giant!"

[A complete, illustrated biography of Lou Fine will appear in Volume II of Jim Steranko's *History of the Comics*.]

NEWSFRONTS

"THE WEEK OF DECEMBER 6th WILL FEATURE the debut of the Menomonee Falls *Gazette*," writes the new publication's editor and publisher, Jerome L. Sinkovec. "The *Gazette* will be an offset tabloid newspaper designed to make the best daily newspaper strips available in a compact package for fans. Each week will have that current week's six episodes of at least ten strips collectors wish for.

"Starting in December with ten strips, the *Gazette* hopes to expand as fandom's backing grows. Six of the openers have been confirmed at this date—'Secret Agent Corrigan,' by Archie Goodwin and Al Williamson; 'Tarzan,' by Russ Manning; 'The Phantom,' by Lee Falk and Sy Barry; 'Flash Gordon,' by Dan Barry; 'Mandrake the Magician,' by Lee Falk and Fred Fredricks; and 'Rip Kirby,' by John Prentice.

"The *Gazette* will start with a cost most fans can afford. A year, 52 issues, will be only $15.00 (just under 29¢ a week!), 26 weeks will be only $8.00, and 12 weeks only $4.00.

"The idea behind this publication is not just to provide strips for strip collectors. Too long has the current comic strip scene been ignored by fandom—this is to make all fans strip collectors."

For more information, write the Menomonee Falls *Gazette* at: N85 W16595 Mary Court, Menomonee Falls, Wisconsin 53051.

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CARMINE INFANTINO APPEARED ON THE syndicated "Virginia Graham Show" with a Jack Kirby strip done especially for the program—a story about Batman, Robin, and Superman rescuing Virginia Graham. This was presented panel-by-panel, with Virginia Graham reading her lines and Infantino reading the others—all accompanied by enthusiastic applause and laughter from the audience. (Bhob Stewart)

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COMMUNICATORS UNLIMITED'S FIRST MAjor publication, *Kirby Unleashed*, is selling extremely well, and new projects are being considered—including brand-new Jack Kirby stories, written and drawn without any of the artificial restrictions imposed by comic book policies and lengths.

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ACBA NEWS: JERRY SIEGEL & JOE SHUSter won the Academy of Comic Book Arts' first Hall of Fame Award for their creation of "Superman." The original stories were far different than those published today, and marked a turning point not only in the comic book field, but in literature, as well.

ACBA's new officers, in addition to President Dick Giordano, Vice-President Neal Adams, and Secretary Sal Amendola, announced last issue, are Treasurer Mimi Gold, and Members of the Board of Governors Archie Goodwin, Victor Gorelick, Gil Kane, John Romita, and Roy Thomas.

ACBA is now expanding its activities, and launching a membership drive to reach fans as well as professionals. The ACBA *Newsletter*, published irregularly in the past, is now coming out on a regular schedule, and an Academy sketchbook is being planned under the auspices of Neal Adams. This will be a "handsome, professionally-printed volume of sketches by members (perhaps accompanied by their photos as well), and will go out to the press, to various members of the industry as well as of ACBA, and to the many fans who have joined the Academy as Supporting Members." Other projects are being readied. Regular Memberships, available to professionals, are $35 a year. Supporting Memberships are $5—and the more serious fan should consider ACBA's program.

THE ACBA NEWSLETTER SAYS: Nostalgia Press will reprint famous comic book stories as well as newspaper strips. At Christmastime, they will release a volume of EC horror stories, and a book of early Simon & Kirby "Captain America" tales will follow.

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"FACE FRONT! YOU'RE ON THE WINNING Team!" by one-time Marvel secretary Robin Green, in *Rolling Stone* 91, September 16, 1971, may be the best personality article yet written on the comic book field. Robin talks about most of the "Marvel Bullpen," with emphasis on Marie Severin, Herb Trimpe, and Jim Steranko. Some of the guys may be putting Robin on a little, but it makes great reading. (60¢ from Straight Arrow Publishers, Inc., 625 Third Street, San Francisco, Calif. 94107.)

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"75 YEARS OF COMICS," THE NEW YORK Culteral Center's exhibition—under the auspices of Maurice Horn—will continue through November 7th. It has been highly successful, and we hope to have a complete report next issue. The exhibition features over three hundred examples of comic art and covers five historical categories in depth: "The Heroic Period: from the 18th to the early 20th century; The Great Tradition: humor, the basic staple of the medium which reached its heyday in the '20s and early '30s; Man and Superman: the adventure strip, the most significant development of the '30s and '40s; The Current Scene; and The Faraway and the Far-Out: the European comics of the last two decades, and the emergence of the underground comix."

A hardcover, 120 page book of the same title has been published by Boston Book and Art, Publisher, 655 Boylston St., Boston, Mass. 02116, at $9.95. It is serving as the exhibition catalog and in addition to an introduction by Maurice Horn, "What is Comic Art," it contains ninety-nine black-&-white interior illustrations and full-color covers of "The Yellow Kid" and "Little Nemo."

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ETC.: "TALES FROM THE CRYPT," BASED on stories from EC Comics, began filming in September in England. It will be distributed world-wide by Cinerama ... The screen and television rights to the Doc Savage series—a sometime comic book as well as a longtime pulp magazine feature—have been purchased by sf film producer George Pal from Conde Nast Publications and Lester Dent, widow of the author. More than 10 million paperback reprints are said to have been sold by Bantam Books. Pal says the first feature will go into production before the end of the year..."The Lone

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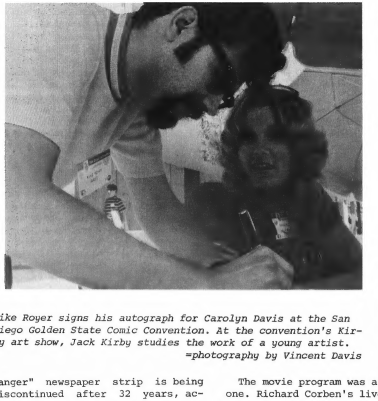

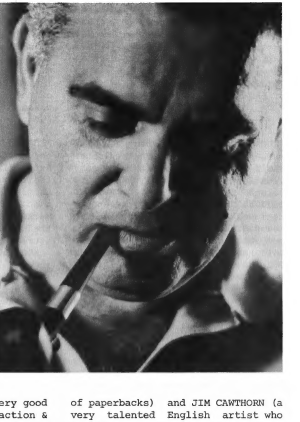

Mike Royer signs his autograph for Carolyn Davis at the San Diego Golden State Comic Convention. At the convention's Kirby art show, Jack Kirby studies the work of a young artist.
=photography by Vincent Davis

Ranger" newspaper strip is being discontinued after 32 years, according to a report in Gary Brown's *Comic Comments* by Jacob Moraine.

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"YOU ARE NOTHING TO DARKSEID——THAT is what makes him evil," said Jack Kirby during a talk at the San Diego Golden State Comic Convention. Although Kirby spoke of all his current work, the audience's questions were mainly about his "Fourth World" comic books——and when he revealed that Orion and Scott Free were the sons of Darkseid and High Father, exchanged at birth to seal a truce between Apokolips and New Genesis, a noticable stir ran through the audience. Kirby's popularity is enormous. At the completion of his combination talk, chalk-talk, and question-and-answer session, he received a standing ovation.

The convention, held August 6th, 7th, and 8th, was an all-around success. Fan attendance was large, and a good number of professionals were present——Leigh Brackett, Ray Bradbury, Mike Friedrich, Edmond Hamilton, Mike Royer, Kirby, and more. The site——Muir College on the U.C.S.D. campus——was especially pleasant.

In addition to Kirby's talk, there were also talks by Glen Johnson on the use of comics in teaching English (a forthcoming issue of the WORLD will report on Johnson's work in depth), and by longtime science fiction and comic book writer Edmond Hamilton, who spoke about scripting for "Superman."

The movie program was a very good one. Richard Corben's live action & animation film "Neverwhere" received an especially enthusiastic welcome——as it did at the New York convention.

There was also a show of Jack Kirby's art, well displayed, where fans gathered throughout the convention to meet Kirby and to get autographs. Neal Kirby, Mark Evanier and Steve Sherman of Communicators Unlimited displayed advance copies of Communicators' new *Kirby Unleashed* in the show room, and they were gone within minutes. John and Bjo Trimble conducted an adjoining fantasy art show. And there was the usual dealers' room, a little more cramped than usual, but as heavily attended as ever.

Richard Alf was the Chairman, and ——in addition to the other Committee members——Shel Dorf provided a great deal of assistance.

the COMIC BOOKS

MARVEL

CONAN is picking up steam again after a brief drop in sales. The magazine had been slated to go bimonthly with the 14th issue, but the situation has changed--while there will be *no Conan* out in November (the cover-date would've been February), it is now scheduled to go monthly again with number 14. *Conan* 14 and 15 will feature the first two-parter——a Conan-meets-Elric yarn plotted by MICHAEL MOORCOCK (author of the "Elric" series of paperbacks) and JIM CAWTHORN (a very talented English artist who has done covers for some of Moorcock's books), with some changes by ROY THOMAS and BARRY SMITH, Conan's regular writer and penciller. After that, Marvel plans to enter the "mercenary soldier" phase of Conan's life...

"Kull," Marvel's other ROBERT E. HOWARD series will continue, despite the suspension of the *Kull* comic book, and its single——issue appearance in *Conan* —— number 10, which carried the exceptional ROY THOMAS and MARIE & JOHN SEVERIN adaptation of R.E.H.'s poem "The King and the Oak." "Kull" is now scheduled for one of Marvel's bi-monthly monster magazines as a 7- to 10-page feature. The first new tale will introduce the Howard villain Thulsa Doom. The Severins will continue their collaboration, and Roy Thomas will script.

The second "Defenders" tale, in *Marvel Feature* 2, is a 28-pager taking place at the Rutland, Vt. Halloween parade——as does an upcoming "Batman" story by DENNY O'NEIL and NEAL ADAMS for National. The similarities and differences between the two comics groups' policies are sharply defined here. O'Neil's more "realistic" yarn involves a murderous psychopath in the town. Marvel's——by ROY THOMAS——is built around Dr. Strange's old adversary, the dread Dormammu, and takes place on a hill called "Bald Mountain." (If gossip is to be believed, Thomas is calling the

[*continued on page 13*]

ASTERIX IS ALIVE AND WELL – BUT NOT IN AMERICA • by Fred Patten

In 1958, a new comic book was begun in France, and with it was born a new comic strip, one that was to achieve extraordinary international popularity. The magazine was *Pilote*. The strip was "Asterix."

Following traditional European "youth-magazine" format, *Pilote* appeared weekly and featured a number of serialized comic strips, plus popularized articles on sports, famous battles, nature study, and similar subjects, as well as games and puzzles. The result might be compared to a cross between our Sunday newspaper comic strip supplements and a magazine for teenage youth like *Boys' Life*. The new magazine was founded by two co-editors, Rene Goscinny and Jean-Michel Charlier. Each created and wrote continuity for some of the new strips for *Pilote*. To oversimplify, Goscinny handled the humor-fantasy strips while Charlier wrote the realistic-adventure strips. Among their artists at this time, the main one was Albert Uderzo. Uderzo illustrated a strip for each editor. For Charlier, it was "Michel Tanguy," a realistically — drawn French Air Force strip in the Milton Caniff tradition. For Goscinny, it was the amusing cartoon adventures of "Asterix." Uderzo usually drew one page of each strip a week, and both were serialized in adventures of about 44 pages.

Both *Pilote* and its editors' strips were phenomenally successful. In 1961, the first completed serials in the "Asterix" and "Michel Tanguy" series were reprinted in hardbound album form in high-quality paper and in full color. This again is common in France and Belgium with successful comic book heroes——what wasn't common was the rapidity with which the books sold out and had to be reprinted. Both have gone only upward.

"Michel Tanguy" was popular enough to earn its own live-action tv adventure series. However, "Asterix" was by far the biggest star in *Pilote*'s stable of strips. Around the beginning of 1967, Uderzo left "Michel Tanguy" to concentrate full-time on "Asterix," for which he now turns out two pages a week. ("Michel Tanguy" was reassigned to another top French artist, Joseph "Jeje" Gillain, under whom it continues with undiminished popularity.) Seventeen different "Asterix" novels have been serialized in *Pilote*, and all of them have been reprinted in separate albums. The early ones have gone through numerous printings, and all are currently available.

Asterix and his friends occupy a position in French merchandising comparable to Charlie Brown and his friends in America. There are Asterix toys, coloring books, dolls, greeting cards, posters, promotional advertising for food products, and so on. Two feature-length animated cartoons have been produced by Belgium's Belvision Studios, winning criticisms from European comics fans remarkably similar to the opinions that American comics fans have for the "Peanuts" animated tv specials. The number of millions of copies of the books sold is constantly being revised upward. The latest, January, lists foreign-language editions in Germany, Denmark, Spain, Finland, the Netherlands, Italy, Portugal, Sweden, Norway, Great Britain, and the U.S.

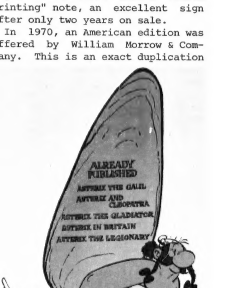
This article won't attempt to cover the literary or artistic aspects of the "Asterix" series, and for news reports on Asterix's popularity in France, see *Time*, December 23, 1966 ("Hail the Great *!"), or *Atlas*, February 1967 ("The Asterix Phenomenon," by Jean-Noel Gurgand.) Instead, this is a brief survey of the books, with emphasis on the English-language editions and information on how to obtain them.

Back in the early '60s, when "Asterix" was just another comic strip in the minds of most adults, a British boys' weekly bought reprint rights. The results were eminently forgettable. Asterix became Little Fred, his friend Obelix became Big Ed, the Druid Getafix became Hocus-Pocus the Wizard, and the whole storyline was similarly botched up. The original dialog wasn't so much translated as replaced wherever possible by clever British schoolboy-type repartee. (Sample: "Why don't you go sit upon Mt. Vesuvius? I believe it's due to erupt soon!") Mercifully, this incarnation soon disappeared.

By the late '60s, the literary and commerical success of "Asterix" in Western Europe had become obvious to all, and a serious attempt was finally made to translate the books into English. Excellent translations were prepared by Anthea Bell and Derek Hockridge, and the books were produced in the original French high-quality album format. "Asterix comes to Britain" press releases began appearing around January 1969, but the release date of the first volume seems to have been March 1969.

The English edition shows every sign of success. The publisher, Brockhampton Press, apparently made the decision to issue the volumes in the order of their sales popularity in France, rather than the order in which they were written. Since there's little direct continuity from one adventure to another, this can be done without being too obvious and without too much background development being lost. *Asterix the Gaul* (#1 in the order in which the books were written) appeared in March 1969; *Asterix and Cleopatra* (#6) in May; and *Asterix the Gladiator* (#4) in July; each two months apart. There was then a delay, presumably while Brockhampton Press studied the sales reports, and the series resumed again in March 1970 on a six-month schedule. *Asterix in Britain* (#8) came out in March 1970; *Asterix the Legionary* (#10) in September; *Asterix and the Big Fight* (#7) in March 1971; and *Asterix in Spain* (#14) has been announced for September 1971. Copies of at least one of the early volumes currently in English bookstores show a "fourth printing" note, an excellent sign after only two years on sale.

In 1970, an American edition was offered by William Morrow & Company. This is an exact duplication



a few of the Gauls

Asterix, the hero of these adventures. A shrewd, cunning little warrior, all perilous missions are immediately entrusted to him. Asterix gets his superhuman strength from the magic potion brewed by the druid Getafix...

of the Brockhampton Press edition except for the new publishers' imprint. (In comparison, when an attempt was made to introduce the "Tintin" series into America by Golden Press in 1958, a new translation was prepared in American idiomatic English rather than reprinting the veddy-British dialog of the English edition). William Morrow seems to have tried to do right by the series. Fairly extensive advertising was released, and large displays were prepared for the humor departments of bookstores. Testimonials from celebrities were obtained, and Phyllis Diller called Asterix a "hero and sex symbol." Every attempt was made to market the series as adult intellectual humor. The ad copy used such phrases as "rich in social and political satire," and avoided any reference to "comic books" like the plague. (A seemingly intelligent decision, since Golden Press' "Tintin" books twelve years earlier had been marketed as children's books, and had failed miserably apparently because the public would not pay $3.00 for "just a comic book.") Three volumes were prepared. *Asterix the Gaul* was released in March 1970; *Asterix and Cleopatra* in June; and *Asterix the Legionary* in September.

All indications are that the American edition of "Asterix" is a failure.

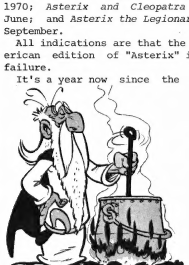
It's a year now since the last book appeared and there's no sign of a new one. Morrow's news releases of forthcoming titles don't hint of another volume. Comic fans who've been encouraged to seek the books out have often been unable to find them in any but the biggest bookstores in the largest cities. Despite Morrow's attempt to play up the "adult social satire" angle, the only professional review that I've seen, in *Publishers' Weekly*—the book industry journal—for April 6, 1970, reviewed it under "Children's Books" (p. 61) and dismissed it as "... a collection of comic strips about Asterix, a Gaulish boy in the year 50 B. C. ... a crashing bore." (Considering that Asterix has rather spectacular mustachios and is obviously no more a boy than Popeye is, one suspects that the reviewer allowed herself to be bored without even bothering to read the story.) In short, while "Asterix" may be alive and well elsewhere in the world, he seems to be dead in America.

Why should a series that's such a success in France and Britain be a failure in America? Possibly the background is too foreign to American readers. The French and British can see their own histories in these humorous tales of their Gaulish and Celtic ancestors. French intellectuals compare the Gaul's attempts to be free of the influence of Roman civilization with the modern Frenchman's attempts to live his familiar life in the flood of American tourism, U. S. Army bases, and such modern Yankee innovations as supermarkets—this is an innuendo that the average American reader must miss entirely. (A French anti-NATO political cartoon compared de Gaulle ordering NATO from France with Asterix ordering the Romans from Gaul.) Possibly the American reader is turned off by the thick British accents with which all the characters speak in this translation. (Examples: "Don't let's change the subject!", "Whyever should they want to lumber themselves...?", "Apply to...") Doubtlessly an important factor is that the American editions, though the same as the British editions, are twice as expensive. Brockhampton's first titles were 12/-, or $1.44. Brockhampton has recently taken advantage of the British conversion to decimal currency to change the price to 70 new pence, or $1.68. Morrow's U. S. edition is $2.95, which plus sales tax in most cities comes to around $3.00. Most Americans still won't pay $3.00 for a comic book, even in a deluxe format.

●

BUYING THE AMERICAN EDITION

IF YOUR local bookstore's clerks prove disinterested in helping you, write directly to: William Morrow & Company, Inc., 105 Madison Avenue, New York, N. Y. 10016. The price is $2.95 a volume.



Getafix, the venerable village druid. Gathers mistletoe and brews magic potions. His speciality is the potion which gives the drinker superhuman strength. But Getafix also has other recipes up his sleeve...

Obelix, Asterix's inseparable friend. A menhir delivery-man by trade; addicted to wild boar. Obelix is always ready to drop everything and go off on a new adventure with Asterix—so long as there's wild boar to eat, and plenty of fighting.

BUYING THE ENGLISH EDITION

SINCE MORROW obtained the American rights, Brockhampton Press can no longer deal directly with American buyers. Fortunately, there are several English bookstores that are glad to sell books to Americans by mail. I send my orders to Blackwell's Book Shop in Oxford, and about two months later I receive the books with an invoice listing the total amount owed in both British and American currencies. I then mail my personal check (in U. S. money) to Blackwell in payment. They will charge you a postage and insurance fee, but the total will still come to under $2.00 per "Asterix" volume. Blackwell can also supply almost any other British book curretnly in print, including the fifteen "Tintin" volumes translated into English. Send all correspondence by air mail: surface mail takes two months to reach Britain. The address is: B. H. Blackwell Ltd., Broad Street, Oxford, England OX1 3BQ, Great Britain.

BUYING THE FRENCH EDITION

THERE ARE presently ten "Asterix" books unavailable in English. The British are translating two titles a year, but Goscinny and Uderzo are producing about two new titles a year, so one wonders if the British will ever catch up? In any case, if you don't want to wait, or if you want the French text to read (I wish I had these to learn my French on when I took the language in school), you can order them direct from the Continent. The original publisher, and the publisher of *Pilote*, is Dargaud S. A. Editeur in Paris. The books are also available from their Belgium distributor, Editions du Lombard in Brussels. I've found Lombard's service to be a bit prompter than Dargaud's, and---more importantly---their packages are more securely wrapped so that the books are less liable to arrive damaged. Lombard also publishes a 16-page, full-color catalog showing its other comic book series (sf, fantasy, Westerns---a French Western is a wonderful thing!---funny animals, the "Michel Tanguy" Air Force adventures, etc.) that it seems willing to provide free on request. Both Dargaud and Lombard will accept a personal check in payment for the equivalent amount in American money, but full payment must accompany the order! The "Asterix" volumes have recently gone up to 81 Belgian francs each, or $1.62 U.S., but Lombard and Dargaud also charge an indeterminate postage-&-handling fee, so you'd better send $1.75 per volume. [Because of recent currency fluctuations, it would be advisable to add ten percent, or to obtain current exchange rates from your bank.] The addresses are: Dargaud S. A. Editeur, 12 Rue Blaise-Pascal, 92 Neuilly-sur-Seine, France. Or: Les Editions du Lombard, Service Albums, Avenue Paul - Henri Spaak 1-11, 1070 Bruxelles, Belgium.

TITLES IN PRINT

U. S. A.:

(1) *Asterix the Gaul*
(6) *Asterix and Cleopatra*
(10) *Asterix the Legionary*

GREAT BRITAIN:

(1) *Asterix the Gaul*
(4) *Asterix the Gladiator*
(6) *Asterix and Cleopatra*
(7) *Asterix and the Big Fight*
(8) *Asterix in Britain*
(10) *Asterix the Legionary*
(14) *Asterix in Spain* (available in September)

FRANCE OR BELGIUM:

(1) *Asterix le Gaulois*
(2) *La Serpe d'Or*
(3) *Asterix et les Goths*
(4) *Asterix Gladiateur*
(5) *Le Tour de Gaule d'Asterix*
(6) *Asterix et Cleopatre*
(7) *Le Combat des Chefs*
(8) *Asterix chez les Bretons*
(9) *Asterix et les Normands*
(10) *Asterix Legionnaire*
(11) *Le Bouclier Arverne*
(12) *Asterix aux Jeux Olympiques*
(13) *Asterix et le Chaudron*
(14) *Asterix en Hispanie*
(15) *La Zizanie*
(16) *Asterix chez les Helvetes*
(17) *Le Domaine des Dieux*

=Fred Patten

"Asterix" characters © Dargaud S.A. and Brockhampton Press Ltd.

Cacofonix, the bard. Opinion is divided as to his musical gifts. Cacofonix thinks he's a genius. Everyone else thinks he's unspeakable. But so long as he doesn't speak, let alone sing, everybody likes him...

Finally, Vitalstatistix, the chief of the tribe. Majestic, brave and hot-tempered, the old warrior is respected by his men and feared by his enemies. Vitalstatistix himself has only one fear: he is afraid the sky may fall on his head tomorrow. But as he always says, 'Tomorrow never comes.'

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We are pleased to announce the publication of a new series of quality books entitled HERITAGE. The first book of the HERITAGE series will deal *exclusively* with the ever-popular character, FLASH GORDON. Full-process color covers by FLASH GORDON artists ALEX RAYMOND and AL WILLIAMSON will start-off the book. Full-length graphic stories, satires, and portfolios, 90% of which are being done *especially* for HERITAGE and *have never seen publicaion before* by Science-fantasy artists of the highest caliber will be featured. Articles and commentary, such as a lengthy article on the FLASH GORDON Serials, an article on the development of the FLASH GORDON comic, and an interview with BUSTER CRABBE will round-off the book.

And as a part of the heritage of FLASH GORDON, we are publishing AL WILLIAMSON's *first adventure strip!* This 22 panel story, *formerly unpublished*, is a must for every AL WILLIAMSON collector!

HERITAGE, destined to be over *one hundred pages*, will be printed fully photo-offset, with reproduction to be the finest available. HERITAGE will be printed on heavy, high-grade stock to make the book both attractive and durable.

Publication is scheduled for Winter, 1971. Print-run will be limited. Pre-publication orders are now being accepted at $5.00 a copy. All pre-publication orders will be personally autographed by a HERITAGE artist.

As companion pieces to the first book, a set of four posters has been assembled. Contributors to this set are REED CRANDALL, BRUCE JONES, JEFF JONES, and MICHAEL KALUTA. These posters, each measuring 11" x 14", are available *now* for $2.50 a set (postpaid). To insure their safety in the mail, they will be mailed in a sturdy mailing tube.

SPECIAL! Save money on a combination offer! Buy both the first book of the HERITAGE series and the set of four poster *for only* $6.00, if ordered together.

GRAPHIC STORIES

Neal Adams
Howard Chaykin
Steve Harper
Bruce Jones
Jeff Jones
Michael Kaluta

GRAPHIC SATIRES

Vaughn Bode'
Frank Brunner
Berni Wrightson

PORTFOLIOS

Reed Crandall
Gray Morrow
Kenneth Smith
Al Williamson

COVERS

Frank Frazetta
Alex Raymond
Kenneth Smith
Al Williamson

HERITAGE
394 Daniel Street, Lindenhurst, New York 11757

Please find enclosed $ _____ for:

( ) Pre-publication order of *HERITAGE* @ $5.00.
( ) One set of posters @ $2.50.
( ) *SPECIAL!* Advance order of HERITAGE and one set of posters for only $6.00!

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

(Please print. For your protection, do not send cash. A check or money order, made out to "HERITAGE", will do.)

4c

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beginning a column about books

JACK KIRBY IS unquestionably today's foremost creator of the graphic adventure story. The man who began his career drawing tales of pure escape has become something more than simply an entertainer.

Like Alexandre Dumas, and a handful of others, he has crossed the border and become an artist as well as a storyteller, an author who shapes opinion as much as he is shaped by it. At an age when most

Kirby Unleashed, compiled and annotated by Steve Sherman & Mark Evanier. (Communicators Unlimited, Newbury Park, 1971; 44p, 11" x 14", boards; $4.00.) When ordering by mail, address: Communicators Unlimited, P. O. Box 336, Newbury Park, California 91320

creators have passed their peak, Kirby is just beginning to reach his own——perhaps because for the first time he is permitted the freedom to write and draw what he wants, perhaps because——like that of all romantics——his is essentially a metaphysical vision, ideally requiring an intellectual as well as an emotional insight. Whatever the case, Jack Kirby is probably the single most influential author in America today, in any medium. In the years to come, as his significance matures, the magnitude of his influence will become more and more evident——especially if his work continues to deepen and broaden as it has for the last six years.

Kirby Unleashed, the first publication of Total Environment Communicators Unlimited, is particularly welcome, then. It's big, good-looking, and well-printed, with four interior pages and a wraparound cover in full color, and it is an unqualified success. A fascinating portfolio of sketches, photographs, comic strips, and comic book pages, and commentary by Steve Sherman and Mark Evanier, it relates the highlights of Jack Kirby's genuinely extraordinary career. It begins with 14-year-old Jack Kurtzberg's awkward and derivative——and uncommonly promising——attempts to draw cartoons for *The New Yorker* of 1931, and ends forty years later with a brilliantly characteristic pencil rendering of Jack Kirby's Forever People. In between, there is page after page of unpublished Kirby art, and art that has been unseen for decades. There are examples of his first professional newspaper strips, "The Black Buccaneer," "Socko the Seadog," and "Abdul Jones," and of later newspaper strips —— exceptional ones, such as "Starman Zero" and "Chip Hardy"—— that never achieved syndication. There is a classic page of "Fighting American" from the Simon & Kirby era, and a spread from Simon & Kirby's *Boy's Ranch*, perhaps the best title——if one of the most short-lived——the team ever produced. There is unpublished Marvel art. And much more. And all of it is accompanied by a skillfully organized text.

Kirby Unleashed is a first tantalizing glimpse into the development of a man who has created a new visual universe out of myth, psychoanalysis, and social interpretation——and whose drawings, far more subtle than they seem, have become extraordinary Rorschachs for a whole generation.

Kirby Unleashed is also a very entertaining collection of wonderful drawings and informative commentary that every Jack Kirby enthusiast is bound to enjoy.

=Daniel R. Stryker

ONE OF THE nice things about the comic book publishing system in France and Belgium is that when a particular comic wins an award as Best of the Year in some category, copies are still available for the public to obtain, and the publisher has an opportunity to take advantage of it. The "Prix Phenix" is an award given by the professionals in the French comic art industry, corresponding more closely to the

L'Empire des Mille Planetes, by J. C. Menjeires & P. Christin. (Dargaud Editeur, Paris, 1971; 47p.) Available for $1.80 U. S. from: Editions du Lombard, Avenue P. -H. Spaak 1-11, 1070 Bruxelles, Belgium. Because of the recent fluctuations in American currency it may be advisable to add twenty cents when ordering.

Academy of Comic Book Arts' "Shazam" awards than to the National Cartoonist Society's "Reuben" awards. The 1970 Phenix for Best Science Fiction strip of the year went to "Valerian, Spatio-Temporal Agent." The particular story that appeared during 1969-70 in comic book magazine serialization and won the award for the series, "l'Empire des Mille Plantes" ("The Empire of a Thousand Planets"), has just been reprinted in a full-color, hardcover book format, wrapped in a special advertising ribbon to tell the world it took the "Grand Prix-Phenix 70 science fiction."

*

The story, by P. Christin, is pure space-opera in the Hamilton-Moore tradition. Valerian and Laureline are on an exploratory mission to the Syrta system, a large space empire in the path of Terran expansion. Their task is to mix incognito among the crowds in the multispecied capital city and learn whether the Syrtans are likely to respond favorably or inimicably to contact with human civilization. They find an interstellar monarchy far gone in decadent ruin; all power held by a mysterious priesthood which already knows more about the Terrans than it should; a merchant class restless for expansion; and a revolutionary movement that they're soon caught up in. Purists may tear their hair at some of the "science" shown here (paddle-wheelers powered by solar-cell sails? a planet without any atmospheric turbulence?), but the story makes no pretence to be more than a fast-moving adventure in the style of the American *sf* pulps of the '30s and '40s, where such colorful settings as the swamps of Saturn and the monster-filled jungles of the asteroids were commonplace. The artwork by Jean Claude Mezieres is rough (somewhat like that of George Woodbridge in the old *Mad*) but exotic and dramatic. Fans may have fun trying to spot some of the sources of inspiration. (The Krell laboratories from "Forbidden Planet," for the backgrounds on pages 12 and 14, surely. Others?)

Buckle on your swashes and come on. It's a rouser. =Fred Patten

WERE THE EC fantasy and horror comics *that* good? Or is it nostalgia that remembers them with such awe and affection?

EC: Portfolio One, edited by Russ Cochran, answers those questions as stylishly as possible, if not as definitively, in a beautiful and distinguished format. The book is fully 11 1/2 by 18 inches, its contents well-printed on an extremely heavy, high-quality book paper, and

EC: Portfolio One, edited by Russ Cochran. (Russ Cochran, Adel, 1971; 61p., 11 1/2" x 18", boards; $10.00.) When ordering by mail, address: Russ Cochran, Route One, Adel, Iowa 50003.

bound in a pure white cover deeply embossed with the EC Comics seal. A finer tribute to EC Comics, or to nostalgia, is difficult to imagine. Written by Bill Gaines & Al Feldstein, the stories, published at almost the same size as the artists originally drew them, and *far* larg-

GRAPHIC STORY REVIEW

er than they appeared in comic magazines, are: "Horror We? How's Bayou?," drawn by the gifted Graham Ingels; "My World," drawn by Wallace Wood; "Touch and Go," adapted from the prose short story by Ray Bradbury, "The Fruit at the Bottom of the Bowl," drawn by Johnny Craig; and a science fiction story, "Food for Thought," drawn by Al Williamson & Roy Krenkel. Of Ingalniappe, there is an Al Feldstein cover, from *Tales from the Crypt* 24, and two decorative drawings by Jack Davis and Graham Ingels.

Were the EC stories *that* good? Or is it nostalgia? It seems a little of both, perhaps, in this instance. In his "Foreword," editor Cochran writes that the contents were chosen with art in mind rather than story, but one cannot help wondering if the simple appeal of childhood favorites was not a greater inspiration. There are other EC stories, equally well-drawn, that are more well-written; and some of them, it is good to know, are scheduled for future volumes in the series.

Yet, despite the lesser scripts, Graham Ingels's work is so brilliant, Johnny Craig's pacing of "Touch and Go" is so deft, and the total impression of "Food for Thought" is so strong, that this first EC portfolio is a major success, worth far more than the publisher is asking. Even owners of the full-color magazines will want this edition; the stories have been taken from the original artwork, and the comic book versions are much inferior, both in printing and reproduction. (In the instance of "Food for Thought," the detail of the drawing is so fine that no comic book-size magazine could ever reproduce it adequately.)

EC: Portfolio One is a notable addition to the growing number of books devoted to the graphic story.

=H. Howard

FRANK FRAZETTA'S famous EC story "Squeeze Play" (*Shock Suspenstories* 13) is scheduled for the second volume of the EC portfolio, and Cochran asks his readers to choose three other stories from the seven he has already made negatives of. Readers can choose repeats of Graham Ingels ("Strung Along," *Vault of Horror* 33), and Wallace Wood ("Old Soldiers Never Die," *Two-Fisted Tales* 23), and a Bradbury adaptation by another popular EC illustrator, Jack Davis ("Let's Play Poison," *Vault of Horror* 29). They also have an opportunity to choose the work of the EC artists who were very interested in the ways of telling a story: Harvey Kurtzman ("Air Burst," *Frontline Combat* 4), Alex Toth ("Thunderjet," *Frontline Combat* 8), Bernard Krigstein ("The Flying Machine," *Weird Science Fantasy* 23), and John Severin ("Ace," *Frontline Combat* 6).

The first issue well represented the great EC illustrators. Hopefully, readers will choose Kurtzman, Krigstein, and Toth, so that we can see the same impressive reproduction of the work of the "story" artists.

=John Benson

THE GREATEST strength of *A History of the Comic Strip* is not as a history — although it is a good if opinionated one, in many ways far more accurate and comprehensive than those preceding it. Rather it is the book's treatment of the comic strip as a genuine art form, discussing and describing it in formal language without apology or condescension, that makes it so valuable. Conceived and edited by

A History of the Comic Strip, by Pierre Couperie and Maurice C. Horn, *et al*. Translated from the French by Eileen B. Hennessy. (Crown Publishers, New York, 1971) 256p., 8 1/2" x 10 3/4", boards; $3.95.) When ordering by mail, address: Crown Publishers, Inc., 419 Park Avenue South, New York, N. Y. 10016.

Pierre Couperie, and written with Couperie, Maurice Horn (who assisted in the final editing), Proto Destefanis, Edouard Francois, Claude Moliterni, and Gerald Gassiot-Talabot, it was first published in France in 1967 and translated into English the following year. It is now in its third American printing—and available in a low-cost softcover format for the first time.

Its twelve chapters cover the entire range of the medium's development until the creation of the graphic story, from the early illustrated books to the picture story to the newspaper strip. Although a disproportionate amount of space is devoted to the handsome art of Hal Foster and Burne Hogarth, a great number of artists are represented, and there are literally hundreds of drawings in the panels reproduced, many long out-of-print in the U.S., and others—the work of notable European cartoonists—that have been seen by only a few Americans. The concluding chapters, dealing with the techniques and aesthetics of the medium are of great value, as much for the doors they open as for their content.

The graphic story is represented by only a few brief and unflattering comments on the children's comic book, however. The authors, preoccupied with traditional standards of artistic excellence and established storytelling techniques, seem as condescending toward the graphic story as most critics are toward the medium as a whole. This influences, one suspects, important aesthetic judgements about the fundemental nature o f the medium, since the serial comic strip is only an early stage in the development of the graphic story, just as the movie serial was only an early stage in the development o f t h e modern film. This has been obscured by the enormous creative and technical excellence that has gone into the newspaper strip because of the greater financial rewards; however, the resources of the complete, fully developed graphic story, in which emotions and events can be sustained at any length and complexity—and subtlety—are almost completely unavailable to the newspaper strip and to the one- and two-page serial. Even as the mechanics of the movie serial created demands for clever but superficial stories and situations, so does the rigid format of the daily and weekly strip. The real aesthetic potential of the medium, then, must lie beyond the newspaper strip form, and one cannot help wishing Couperie had devoted a portion of his final chapter to a consideration of it.

As a history of the newspaper strip alone, however, it is an excellent book, intelligently conceived and well-written, providing many genuine insights into the development and nature of the medium —and it is highly recommended.

=Richard Kyle

BOOK NEWS: *Comix: a History of Comic Books in America*, by Les Daniels and John Peck, announced in our May issue is due this month from E. P. Dutton & Co. It is described as a combination history and anthology —and its price is $7.95...Michael L. Fleisher is writing *The First Encyclopedia of the Great Comic Book Heroes* for Dial Press. It will be a enormous book—reportedly, the typescript exceeds 6,000 pages —dealing in depth with all the leading characters featured in the major costume-hero strips. Research is almost completed, and publication is tentatively scheduled for late 1972. The price? At least $25.00...

YESTERYEAR:

'Whatever Happened to...?'

The FANTOM FAIR
by Paul Gustavson
THE FANTOM
IS THE WONDER GENIUS WHO WATCHES UNSEEN OVER THE HUGE WORLD FAIR GROUNDS... A MYSTERY MIRACLE MAN ALWAYS APPEARING UNEXPECTEDLY OUT FROM HIS UNDERGROUND PLACE WHENEVER THERE IS DANGER OR TROUBLE... THIS TIME, IT'S ON THE "DIVE OF DEATH!!"

Above: *AMAZING MYSTERY FUNNIES, Vol. 2 No. 9, September 1939.* ***Right:*** *NATIONAL COMICS 20, February 1942.* ***Below:*** *SMASH COMICS 64, April 1946.*

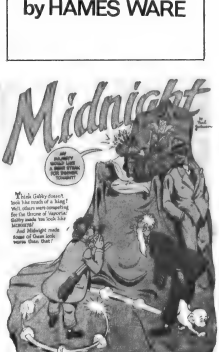
Paul Gustavson

by HAMES WARE

PAUL GUSTAVSON is modest about his contributions to the art in American comic books, saying only that he will always be proud that he brought happiness to youngsters with his work. His fans, including this writer, are not so modest, however. Gustavson is one of the legendary giants of American comic book art.

Born Karl Paul Gustafson, in Aland, Finland on August 16, 1916, the "f" in his last name became a "v" when he entered comics. Frank Owen, the magazine cartoonist, had married a girl from Aland, and he helped Paul learn the ropes. As the mid-'30s waned, Paul joined Harry "A" Chesler's shop, meeting there Jack Cole, Gill Fox, and Fred Guardineer. These same artists, along with Paul, would soon become the backbone of the Quality art staff. During this transition, Paul drew "Fantom of the Fair," one of Centaur Publications' most popular costume hero strips, for *Amazing Mystery Funnies*, and "The Angel," for Timely Comics, and other comic book strips that are still remembered.

But it would be at Quality that Paul Gustavson would shine so brightly that he and the company would become synonymous in most fans' minds. Though he sometimes used a pseudonym (such as "Paul Carroll"), Gustavson was one of the honored few artists at Quality to receive a byline in the early days --drawing such features as "The Human Bomb," "The Jester," "Alias, the Spider," "Magno," "Midnight," and others.



When Quality moved from heroes to humor, Paul made the transition smoothly. He even tackled the Western during its trend period. However, when Everett Arnold finally closed down Quality and moved to Florida, Paul lost a faithful employer of over ten years--and around that time "my favorite comic book artist," Jack Cole, committed suicide, robbing the comic art world of one of its greatest geniuses, while another fine artist and Quality co-worker, Al Bryant, had a breakdown and entered a sanitarium, never to return to comics. These things, along with the fading market, caused Paul Gustavson to bid the American comic book goodbye after a short spell with Richard Hughes and ACG, the American Comics Group. Unlike many other Golden Age giants, Paul Gustavson has never returned.

Today, living in a small New York community, happily married and father of three grown children, Karl Paul Gustafson works in engineering and surveying, quietly and proudly, just as he did when he and a few others built the American comic book.

=Hames Ware

Hames Ware is co-editor of the forthcoming Who's Who in American Comic Books. *If you know the present whereabouts of a favorite artist or writer of yesteryear, please write Hames in care of the WORLD.*

Illustrations from the Rick Durell Collection, © Centaur Publications, Inc.; Comic Magazines, Inc.; and Everett M. Arnold.

tale "Nightmare on Bald Mountain.") Both the National and Marvel stories contain fans who are dressed suspiciously like the old C.C. Beck Captain Marvel, as well as mild takeoffs on major characters in each other's line. For the "Batman" story, Neal Adams has drawn a giant mock-up of the ACBA Shazam Award. Those who have seen Adams's pencils say they're particularly good, and ROSS ANDRU and SAL BUSCEMA are said to have done very effective work, as well, on the "Defenders" tale.

DRACULA is still scheduled to appear this fall, with pencils and inks by GENE COLAN and script by GERRY CONWAY....The WILL EISNER influence is more than evident in MICHAEL PLOOG's art for the new "Werewolf at Night" feature in the current *Marvel Spotlight*—and the ACBA *Bulletin* explains it: Ploog was an assistant of Eisner's at IPD until recently....ARCHIE GOODWIN will be writing "The Hulk," which is said to be selling extremely well right at the moment. ROY THOMAS, who has been scripting the series, has other projects in the offing...

NATIONAL

ALEX TOTH, who has been drawing short stories recently, has just completed a 36-page Gothic mystery-romance for JOE ORLANDO, to be inked by FRANK GIACOIA. The National brass is very enthusiastic. Toth is also collaborating with his wife GUYLA on an outline for another 36-pager...MIKE FRIEDRICH has been appointed Assistant Editor at National. He will work with JULIUS SCHWARTZ. One of his responsibilities will be the reprint features. Instead of reprinting stories at random, there will be special series, such as the Golden Age heroes' origin stories in the *Justice League of America*, and the "Bureau of Missing Heroes" (and "Missing Villains") in *World's Finest Comics*. In *Superman*, the reprints will be taken from twenty-five years in the past. And the Batman series will begin with the last "Batman" story before Robin, and then reprint all the great stories from those early years...An unpublished JEFF JONES tale, set in the time of Caesar, is waiting to be scheduled. The pencils have been described as "gorgeous"....Jones will do the initial cover of the new *Wonder Woman*, edited by DENNY O'NEIL. O'Neil will write scripts for the first four issues, according to *FF Newsroom*. O'Neil says *Wonder Woman* will be "Gothic, spooky, mysterioso." DON HECK is illustrating....Two new Superman posters have been produced, "a long, flying 'peace sign' Superman drawing, and a patriotic portrayal"...National is planning a sequel to their 50¢ *"World's Greatest Heroes"* issue, with another Neal Adams wraparound cover. By the way, JERRY SIEGEL's name was removed from "The Spectre" story in the first issue. Siegel created as well as wrote the series...The "Larry Dean" who is credited with the 1939 origin of "The Sandman," reprinted in *Justice League of America* 94, was actually BERT CHRISTMAN, who took over the "Sandman" newspaper strip from NOEL SICKLES, and who later died in the air-war in China as a member of the Flying Tigers...To avoid the flaws in previous comic book reprints, NEAL ADAMS has reworked the layout for the upcoming Green Lantern-Green Arrow book from Paperback Library. The latest word is that the cover of the first volume has been revised again. Adams was reportedly dissatisfied with the original cover—a garish affair which belonged to the seemingly defunct "camp" school of art—but Julius Schwartz, Editorial Director of Paperback Library's cover design...

THE FOURTH WORLD: The second issue of JACK KIRBY's *In the Days of the Mob* will be out in November, according to reliable sources, and the second *Spirit World* will follow. National has ordered third issues of both magazines, but they will not be published for about six months—when the final reports are in on the early numbers...Either *Divorce* or *Black Romances*, experimental magazines prematurely reported elsewhere, will be printed as a one-shot. Each contained a story with black characters, and National asked Kirby to develop an entire magazine about blacks, using the *Divorce* story as the feature. As a result, one magazine is incomplete. Contrary to reports elsewhere, the *Black Romances* title was *not* opposed by the NAACP—the stories are in good taste—but by National's distributor....Meanwhile, Jack Kirby's comic books continue to sell very well. Response to MIKE ROYER's inks have been overwhelmingly favorable. At last count, not a single letter opposing Royer's work had been received...National hopes to offer group subscriptions to the Kirby comic books in the near future....Plans are under consideration for hardback publication of Kirby's "Fourth World" stories. ...Historical Item: Jack Kirby once ghosted on the "Scorchy Smith" newspaper strip...Kirby may do a caricature of DON RICKLES for the comedian's upcoming tv series...

GOLD KEY

RUSS MANNING's heavy schedule—he both writes and draws the daily and Sunday "Tarzan" newspaper strips—has forced him to drop plans for *Brothers of the Spear*, one of Gold Key's replacements for the *Tarzan* and *Korak* magazines, now being published by National. Manning had hoped to write the magazine—and to draw it with an assistant—BILL STOUT—but the sizeable "Tarzan" workload made even assisted work impossible, and he had to return the assignment to Gold Key.

Brothers of the Spear will be published, however. JERRY O'HARA has completed the initial script from Manning's outline, and JESSE SANTOS has just turned in excellent pencils for both the story—"Harvest of Fear"—and the cover of the new comic book. The first issue will be out around the first of the year.

The other Burroughs replacement is *Jungle Twins*, written by GAYLORD DuBOIS—who was the writer of the *Tarzan* and *Korak* comic books—and drawn by former "Tarzan" comic book artist PAUL NORRIS. Reportedly, it is the story of brothers who are raised by an African chieftain after their parents are killed in a plane crash. The stories center around their jungle adventures with the chief's own son. Like *Brothers of the Spear*, the magazine will appear around the first of the year.

the LIMITED EDITION PRESS

ANOMALY 3 features "The Castle and the King," by Jan S. Strnad and Herb Arnold; an allegory in words and pictures of exceptional merit; a fine profile of artist Robert Kline; a graphic story by Strnad and Richard Corben—all beautifully packaged, and including two 4-color paintings, one by Corben. And more. ($2.00 . . . from Jan Strnad, 1340 N. Hillside, Wichita, Kansas 67214.)

JOE MOSCA'S interview with Howard Purcell, the Golden Age artist who remains active today, is the highlight of *Fantastic Fanzine* 13, and well worth the price of the magazine. Production values are high, as usual, and the 4-color cover by John Fantucchio is very striking. ($1.25, from Gary Groth, 7263 Evanston Rd., Springfield, Va. 22150.)

FUNNYWORLD 13 is another exceptionally good issue. Unquestionably the best magazine on animation being published today, and its coverage of the "funny animal" comics is superb. ($1.25, from Mike Barrier, Box 5229 Brady Sta., Little Rock, Arkansas 72205.)

JIM IVEY'S *cARToon* 3 is a very handsome scrapbook of outstanding comic art of every kind, from every era. Some of the material is incredibly rare. Production values have improved immensely since the first issue, and the magazine is

worth far more than its price to the true cartoon buff. (4 issues for $4.00, from Jim Ivey, 561 Obispo Ave., Orlando, Florida 32807.)

RECEIVED: *Paragon* 3 ($1.00 from William Black, 701 Shell St., Tallahassee, Fla. 32303), 44 pages of comic book stories and articles in a handsome format. Interesting but "busy" layouts.

the COMIX

YOU DARE TA RAISE YER VOICE TA ME?!
ALRIGHT ALREADY KITTY KAT ! YOU WIN!
FINE. NOW RUN DOWN TA DE LIQUOR STORE AN' BRING ME A PINT O' DE OL' CATTY SARK!
GRUMBLE GRUMBLE
GRUMBLE

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BIJOU FUNNIES 6 is out—with stories by Robert Crumb (a new ProJunior yarn), Jayzee Lynch (a couple of "Nard n' Pat" strips), Skip Williamson ("Snappy Sammy Smoot"), and Justin Green. And a one-pager by Crumb, Lynch, and Williamson. Nice, friendly stuff—and Crumb has a great comic sequence in a shoe store that has to be seen to be believed. (50¢, from Krupp Comic Works, Inc., 2460-A North Frederick Ave, Milwaukee, Wisconsin 53211. Like all underground comix, it is for adult readers only.)

MICKEY MOUSE Meets the Air Pirates Funnies is not going to be around long—not if Walt Disney, Inc. finds out about it. Dan O'Neill & no Fred Gottfredson, alas, but Bobby London does a nice George Herriman on "Dirty Duck." Interesting enough—but the originals are better. (50¢, from Hell Comics, P.O. Box 40219, San Francisco, California.)

VICTOR MOSCOSO'S full-color *Cosmic Comics* is one of the major comix of the year — of maybe the last couple or three years. It is not a narrative in the regular sense (Magnus Knutsson would call it a "development"), but it is extraordinary. ($1.00, from the Print Mint, 830 Folger Ave., Berkeley, Calif. 94701.)

THE SECOND issue of George Metzger's *Moondog* will be published by Print Mint this month....*ProJunior*, featuring practically everybody in the business, is coming soon from Krupp....And Richard Corben—*Rowlf*—is doing an entire book for Krupp...

the ANIMATED FILM

MILT GRAY ON ANIMATION

The Bakshi/Krantz feature-length theatrical cartoon "Fritz the Cat" has had its release date postponed again, this time from December to late March. The film had already been booked by some theaters for December, including the Playboy Theater in Chicago, but these bookings will have to be rescheduled. As yet, I haven't seen any finished footage of the film, but judging from everything that I have seen and heard, working in the studio, I expect that this will be an exciting film and a real box office success. A second theatrical cartoon feature, "Heavy Traffic," which will be a kind of rock "Fantasia," is currently being storyboarded by director Ralph Bakshi. The studio is also doing preliminary work on three more cartoon features, and I'll report on those later, when studio plans become more definite.

"Fritz the Cat" is easily the most talked-about film in the Hollywood cartoon studios. The future of the cartoon industry may very well depend on how well it turns out, both artistically and economically—although there are currently five other cartoon features in various stages of production around town.

Robert and Richard Sherman, who are probably best known for their music in Disney's "Mary Poppins," have formed a new company with Barry Taper and Ira Englander and have written the songs for a musical cartoon feature, "The Adventures of Sir Puss-in-Boots," which Jack Kinney will direct. Jack Kinney was the director of the 1940's "Goofy" cartoons. Currently, the storyboards are finished and the soundtrack has been recorded, and the animation is expected to begin later this year. A reliable source claims that, as the title suggests, this will be a kiddie film.

The Sherman brothers have also been set to write the music for Bill Melendez's "Snoopy, Come Home," which has been written by Charles Schulz and is currently being animated. It is reportedly scheduled for summer 1972 release by National General Pictures Corp.

Meanwhile, production is still slow on Disney's "Robin Hood," and rumor has it that Filmation's feature, "Return to Oz," has been going through re-editing since it was last reported on in the WORLD. And Hanna-Barbera's feature, "Charlotte's Web," is tentatively scheduled to begin animation early next year.

A one-hour NBC tv special, an educational cartoon for children about the human body, titled "All About Me," is being completed and is scheduled for telecast sometime in the fall. The guys working on it say it's an excellent film. The exact date of the broadcast hasn't yet been determined.

Hollywood-based Saturday-morning television cartoon production is being threatened more now than ever before. Not only are foreign studios producing some of the product, but this year Hanna-Barbera established a branch production facility in Australia, where the pay scale is one-fourth of ours, and a number of Hanna-Barbera's key people are currently there teaching the Australian artists the H-B methods of production. If they are successful, the other Hollywood tv cartoon studios will "be forced to" do the same to compete for network sponsorship. It's possible, then, that the only thing that may be able to save the Hollywood cartoon industry next year is the theatrical features—if top quality animation is wanted by all the studios making them. The Hollywood animation artists are generally far more skilled in top quality production, as they have had many more years' experience.

Finally, a book that has been getting a lot of attention in animation circles lately is *The Rat Factory*, by J. M. Ryan, published in hard covers by Prentice-Hall at $6.95. It is, to my knowledge, the first novel ever published about the animation industry. J. M. Ryan is the pen name of John Richard Mc Dermott, who worked at Disney's in the 1930s. The central character in the book is a naive young artist who takes a job in the 1930s at the animation studio of Wade Sampson, creator of Rickey Rat and other beloved cartoon characters...

=Milt Gray

the INTERNATIONAL PICTURE

REIJO J. LAAKSONEN IN FINLAND

THE FIRST REGULARLY issued comic book in Finland, started in the late '40s and now long defunct, was simply a collection of newspaper strips. Its contents were very much like that of the Sunday comic section of an American newspaper.

At present there are about thirty Finnish comic book titles. The oldest of them is Disney's *Aku Ankka* (*Donald Duck*), which started in the beginning of the '50s as a monthly, and now has been a weekly for

Left to right: Mori Masaki, Kosei Ono, and Shotaro Ishimori. Mori Masake will have a story in Bill Spicer's GRAPHIC STORY MAGAZINE. The WORLD's Kosei Ono is a director of the Japanese-language "Sesame Street."

ten years. It is very popular and boasts a circulation of more than 275,000 (very big when compared to Finland's population of around 4,500,000). There are two other weeklies, one featuring characters of Warner Bros., MGM and Walter Lantz, the other with Hanna-Barbera characters.

Black - & - white comic books are more common than in the USA, many of them war comics, mainly of British origin—although one cannot always be sure.

The bulk of comic book material has always been foreign, with American comics dominating and Italian and British well represented. Original Finnish books have been very scarce and short-lived; apparently is is much cheaper for publishers to buy comics from big international syndicates. Also, many Finnish-language comic books are now published by foreign publishers, such as the Swedish Semic Press, and some are printed abroad.

As a rule, there seems to be a lack of good translators and letterers; or perhaps the publishers do not care about things like that.

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The distribution of foreign comic books and magazines is not very good. There is one big distributing company with a chain of newsstands all over the country, and usually one must be contented with what is available. In 1962-63 a fairly good assortment of Gold Key comics could be found; in 1966-67 several Marvel titles were carried regularly, and also such magazines as *Creepy* and even *Wonder Wart-Hog* were available. But during the last two or three years the only American comic books I have seen on the newsstands are *Dennis the Menace*, *Archie*, and *Popeye*.

Other than U. S. comic books are even harder to find, excepting Swedish. As Swedish is the second national language, Swedish publications are abundant, including comic books. =Reijo J. Laaksonen

KOSEI ONO IN JAPAN

SINCE MAY 1971, we have an entirely new kind of comic art review magazine called *Manga Communication* ("manga" is Japanese for "comics"), a tabloid-size, 16 page, photo-offset magazine. Edited by very innovative comic art enthusiasts, the non-profit publication is sponsored by the Children's Research Institute of Tokyo.

The new magazine is a kind of fanzine because it is supported by a great number of comic fan groups. The editors believe there are approximately two thousand comic fan groups all over Japan and they are making contact with about four hundred of these groups. Each group consists of four or five members, most junior-high or high school students. They are comics enthusiasts and would-be cartoonists who criticize each others' work through their small fanzines.

The aim of *Manga Communication* is to encourage these groups, and with their support, to play an important role in Japanese comicdom as a unique medium to unite the young "manga power."

The magazine consists of drawings by those cartoonists who represent the latest trend in comics and have something to say to their generation, experimental comics, and of course severe criticism of the comics of the month by the editors and other comic art enthusiasts.

Manga Communications is not distributed in the usual way, through the bookstore, but is mainly distributed through comic fan groups and sold at those coffee shops or other such places where young people get together.

The magazine held its first fan meeting on May 29th, at the meeting room of the Children's Cultural Center, Tokyo, where about a hundred fans and potential cartoonists, representing the groups of the Tokyo (and near-Tokyo) area, attended.

Among many works by those teenage would-be cartoonists, s i x were chosen to be discussed at the meeting. Three special guests, Shotaro Ishimori, Mori Masaki, and Kosei Ono attended the meeting. Ishimori talked on what he is going to draw in the future, and Masaki——whose art is featured in the first issue of *Manga Communication*——commented on the six works. (The title pages of these are printed in the second *Manga Communication*.) And I talked on comics fandom abroad, discussing a number of American fan magazines.

The meeting, which started at 1:00 p. m., ended successfully about four. Reporters and cameramen covered this commemorative meeting of the young "manga" generation. *Manga Communication* has been well received in Japanese comicdom as a symbol of "manga power."

=Kosei Ono

The Editor's Table

CHANGES HAVE been made since the last issue of the WORLD.

We've added pages, going from twelve to sixteen, and we've enclosed every copy in a special mailing envelope. There's just too much happening in the graphic story world to be covered adequately by a twelve page magazine. And too many readers felt as Jack Cascio did when he wrote: "I don't mind the WORLD being folded twice, but the Post Office has to stamp all over it!" So here's the new WORLD—with 4,600 more words of news, and none of them belonging to the Postal Service. We hope you approve.

These changes mean other changes, too—but not in our subscription rates. Because the extra pages and the envelope weigh a good deal more, first-class mail was no longer practical (postage would cost almost as much as the WORLD itself), and so we've switched to the same class of mail the mass circulation magazines, such as *Life* and *Newsweek*, use. The Postal Service tells me that second-class mail—unlike third-class—receives immediate attention, and that delivery-time from one coast to the other is virtually the same as it is for first-class. The savings in postage make additional money available for the magazine, too, and so you will be seeing more artwork and photographs (which usually require more expensive preparation) in future issues, just as you have in this one. The switch has had one temporary drawback. Postal regulations are very firm about publication schedules, and a change in schedule requires an application for re-entry at second-class rates—and a good deal of paperwork. Our former schedule, when we published on odd-numbered months, had several drawbacks, especially during the Holiday Season, and so—rather than waiting until later—we're making the change now. This third issue has been advanced from September to October, and from now on the WORLD will appear on even months, with our next issue coming out in December and the following one in February. I know this has meant a delay of some of the news this time—but I believe you'll feel as I do that the change is worth it, if it also brings more pages, more illustrations, a protective envelope, and the assurance of even better news coverage in the future.

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READER RESPONSE to the WORLD has been enormous, not only with subscriptions, but with letters of comment, too. In a twelve page magazine, there was no real space for a letter column, but now we have sixteen pages—and next issue we'll inaugurate a regular letter section.

Some letters, though, just can't wait:

CHARLIE ROBERTS asks, "Have you any plans to do an article on Lou Fine, who I consider the finest comic book artist of the late '30s and early '40s ('Black Condor,' 'The Flame,' 'Doll-Man,' etc.)?" And WHIT TAYLOR writes, "'Yesteryears' opens up a whole *world*. I personally would like to know whatever happened to Paul Gustavson and Lou Fine. Are they still alive? Where?" The loss of Lou Fine—since these letters were written—is a great blow to everyone who loves the comics, but a story *is* being done on Lou Fine, and by a great admirer. Jim Steranko has written it for Volume II of his *History of the Comics*, and Jim says it will be accompanied by reproductions of two notable Lou Fine covers. Paul Gustavson, of course, is written about in Hames Ware's column this issue, and though he has retired from the comics field, he's active in his current profession. (The illustrations for Hames's column are from the collection of Rick Durell, who has one of the largest and finest collections of Golden Age comic books in existence. We want to thank him for allowing us to make prints from them.)

WHIT TAYLOR also asks for interviews—and next issue we hope to feature a particularly lively one with Neal Adams, conducted by Martin Pasko and Alan Brennert for *Fantazine*. Now that *Fantazine* has been discontinued, Martin has joined our staff. (The fourth issue of *Fantazine*, with an excellent Dick Giordano interview, is still available for 40¢ from: 56 Stuyvesant Court, Clifton, N. J. 07013.)

"John Benson is right on every time," BRUCE V. KALNINS writes, "and all I can say is keep on truckin' it out." John is vacationing now—he's on a coast-to-coast trip—but we hope to have him back next issue. "Between the Panels" has received rave notices from everyone. From Sweden, MAGNUS KNUTSSON writes us: "A very interesting essay by John Benson—the first of its kind that I have read in a magazine devoted to comics. This is what I miss in other magazines. There is no criticism, no one tries to analyse the comics. I want to know how and why, not just who and when."

"At the moment," AGUSTIN RIERA writes from Spain, "the Spanish comic books are in a period of growing popularity after many years of decadence because of low quality production, poor pay, and censorship. Our best cartoonists, such as Jesus Blasco, Estaban Maroto [who received the ACBA award for the "Best Foreign Feature" this year], Luis Bermejo, Longaron (who draws "Friday Foster" in the American newspapers), have been working exclusively for British and French publishers. Now, however, I think we are in the beginning of a new Golden Age of Comics." The Spanish graphic story magazines are often extraordinarily handsome, and the stories compare with our best. We hope to bring you a longer report from Spain very soon.

Coming up in the World is a feature on one of Italy's finest adventure artists, Hugo Pratt, written by NINO BERNAZZOLI—who is also editor and publisher o f *Comics World*, a good-looking, slick-paper Italian fan magazine. Nino also publishes collections of classic newspaper strips—and at least one is printed in the original English, *Red Barry*, by Will Gould. It contains the complete daily strip and a sample of the Sunday page for the 1937 "Song of the Flame" adventure, printed in a large, 15" by 11" format, on heavy slick paper. He writes that its price is "$7.00 by air mail, while postage by sea reduces the price to $5.00." It's a great bargain for strip collectors. Write: Viale della Pineta, 6; 16156 Genova, Italy.

And many readers have written to say how much they like the WORLD, not only for its contents, but for our approach to the graphic story arts. We appreciate your comments enormously. I believe the graphic story is on the verge of a great artistic breakthrough—and one of the main reasons the WORLD exists is to report that story. I know the WORLD still has a ways to go before it is the kind of magazine we all want, but we're doing our best, and with your help and support, I'm confident we'll achieve that goal.

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THERE ARE other fine news publications in the field, too. One of the very best is *Comic Comments*, edited by Gary Brown, 5430 West 6th Ct., Hialeah, Fla. 33012, at 5 issues for $1.00. We recommend it.

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THAT'S ALL for this issue. We'll see you in December. Please tell your friends about GRAPHIC STORY WORLD — and if you order magazines and books advertised or reviewed in the WORLD, please mention us, will you? And if you are a publisher or new book dealer, please write for our rates. Our circulation is the largest in our field. =The Editor